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from G is that of the couplet (F 496-7) in which the poet is instructed to present the finished work to the queen. If G is the later version we can hardly doubt that she was dead when it was produced¹⁸; this saves Chaucer from the accusation of discourtesy and pettiness, which might otherwise seem to be implied by this omission, still more by that of the other passages, if we give them personal significance. Now when we remember the emotional eccentricity of Richard II, and his destruction of the manor of Shene¹⁹ directly after Anne's death there, is it surprising that Chaucer should have thought best to omit a reference to her as alive, "at Eltham or at Shene?" And does not this strongly suggest that the omission of the warm feeling earlier in the poem, otherwise unmotivated, was due to a desire to remove all suggestion of the queen, partly because it was out of place, now that she was dead, and partly in order to spare Richard's feelings? This will account also for the giving up of the suspense as to the identity of the lady in the ballad and elsewhere, one of the chief artistic sacrifices in G; and also, perhaps, for the general reduction in the prominence of the daisy,²⁰ since its representation of a real person had become usual in this class of poetry. If Chaucer's chief motive for revision was unæsthetic and somewhat recondite, does not this account for the fact that the revised version has been so difficult to distinguish? The fact that the orthodox view as to an identification in some sort of Alcestis and the daisy with Queen Anne so well explains some of the chief cruxes in G will be admitted to be a considerable argument in its favor. And before this explanation, if it shall be thought reasonable, will vanish the lingering feeling that after all F may be the later version.²¹

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¹⁸ She died 7th June, 1394. French utterly ignores this possibility (pp. 13, 15, 21).

¹⁹ See, e. g., *Dict. of Nat. Biogr.*, XLVIII, p. 150, and I, 422-3; cf. Lowes, 671, n. 4.

²⁰ E. g., in G 234, 247; see French, pp. 94, 52, 85.

²¹ Since the writing of this criticism Professor Lowes himself has published one (*Publ. of the Mod. Lang. Assoc.*, xx, 749-751); the two deal with different points, but agree in essence.

CORRESPONDENCE.

CHAUCER'S *Vitremyte*.

To the Editors of Mod. Lang. Notes:

SIRS:—In the *Monk's Tale* (B, 3560-2) Chaucer says of Zenobia:

"And she that helmed was in starke stoures,
And wan by force tounes stronge and toures,
Shal on hir heed now were a vitremyte."

In the *Troilus* there are two phrases similar to this last (II. 867, v. 469). Skeat, in a long note on the passage in the *Monk's Tale*, tentatively suggests that Chaucer is referring "to a proverb, probably rather English than foreign," in which a glass cap or helmet figures as a symbol of insecurity; but he knows of no such proverb. We may recall our own proverb as to glass houses. But here follows better confirmation of Skeat's suggestion, except as regards the nationality of the saying.

In Boccaccio's *De Genealogia Deorum*, XIV. 18, the writer defends poetry from the charge of being demoralizing; the prophets and pontiffs have not forbidden the study of the poets, and therefore those who do forbid it seem to reflect on themselves. "Verum si hi imbeciles sunt atque tractabiles sibi caveant memores proverbii veteris quo prohibetur hos certamen lapidum non intrare quibus sit galea vitrea."¹ Chaucer may even have derived his phrases by memory from this work, for he seems to have used it in composing his *Legend of Hypermnestra* (Skeat, III. xl.).

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MISCELLANEOUS NOTES.

To the Editors of Mod. Lang. Notes.

SIRS:—Perhaps the following miscellaneous jottings, if not too trivial, may find a place in the *Notes*:

I.

1. Among the *Grabschriften* of Michael Moscherosch one comes upon:

Hier lieg ich Hanss Schlickebrod
Und bitt dich lieber Herre Gott,
Das ewig Leben wolst geben mir;
Wie ich wolt haben geben dir,

Wann du wärest Hanss Schlickebrod
Und ich wär lieber Herre Gott,

which is curiously paralleled in the epitaph of the poor Indian, as cited by Lincoln before an Illinois jury :

Here lies poor Johnnie Kongapod,
Have mercy on him, gracious God,
As he would do, if he were God
And you were Johnnie Kongapod !

2. In Frederick the Great's *De la littérature Allemande*, is a passage :

J'en dis autant pour l'exactitude des métaphores, car je me ressouviens dans ma jeunesse d'avoir lu dans une Epître dédicatoire d'un Professeur Heineccius à une Reine ces belles paroles : "Ihre Majestät glänzen wie ein Karfunkel am Finger der jetzigen Zeit." "Votre Majesté brille comme une Escarboucle au doigt du temps présent."—Peut-on rien de plus mauvais ? Pourquoi une Escarboucle ?—Est-ce que le temps a un doigt ?—

which may possibly suggest an odd genesis for Tennyson's

jewels five words long
That on the stretched forefinger of all Time
Sparkle forever . . . (Princess, 2, 355.)

II.

The *Oxford Dictionary* seems open to correction in its treatment of the subjoined words :

1. *Dipartite*, *dipartition*. *Dipartite* is etymologized as from *Di-*, *L. dis-*, asunder, + *partitus*, divided. (The *L.* compound was *dispertitus*, in many mss. also *dispartitus*) and defined on the basis of two quotations as 'divided into various parts,' with *dipartition* (one quotation), as 'division, parting asunder.' But a closer examination of these quotations renders this unlikely. The first (1825, *New Monthly Magazine*, XIII, 61) is from a would-be humorous article, by an anonymous writer, on the *Cultivation of Women*. The whole sentence, with the part omitted by the *Dictionary* in brackets, reads : ["The head is elevated, the chest thrown forward ; a rich and succulent diet is brought to act *secundum artem* upon the bosom,] whose form is either dipartited, or disposed in conglomerated magnificence . . ." Evidently the reference is to developing the bust into *two* parts, indeed in antithesis to "conglomerated magnificence." The second (1838, G. S. Faber, (*Hist. Vallensis*, III, ix, 399), seems obvious without context : "All men shall pass two ways ;

the good, to glory ; the wicked, to torment. But if any one shall not believe this dipartition, let him attend to Scripture from the end to the commencement ;" *i. e.*, he is speaking of a *two-fold* division. The third (Ruskin, *Præterita*, I, iii, 83), is : "Upon which I found my claim to the sensible reader's respect for these dipartite writings," where the preceding page shows that Ruskin refers to his own writings, calling them dipartite, because they manifest throughout on the one hand "love of beauty," and on the other "love of science," *i. e.*, they have a *two-fold* character. The word *dipartite* were then to be etymologized as from *Di-*, *Gr. δι-*, two, as in *diphyllous*, *dilemma*, + *E. partite* (first quotation, 1570), in effect, a remodelling of *bipartite* (first quotation, 1574). Compare the 1680 quotation *12-partite*, given under *partite* ; likewise with *dipartition* (*partition*, first quotation, 1507), *bipartition*, (first quotation, 1652). This illustrates the occasional danger of defining in the scriptorium, on the basis of fragmentary quotations sent in from volunteer, and not always discriminating, readers. One other instance occurs to me, namely,

2. *Ductor*, def. 2, which reads "A line which 'leads' in some direction." It is based on one quotation (1658) from Sir Thomas Brown's *Garden of Cyrus* (11, 115) : "The Lozenge figure . . . being most ready to turn every way . . . having its ductors . . . at each Angle." But the whole sentence reads (in the 1686 edition, page 31) : "The *Rhombus*, or Lozenge-figure so visible in this order, was also a remarkable form of Battle in the Grecian Cavalry, observed by the *Thessalians* [etc.], as being most ready to turn every way, and best to be commanded, as having its Ductors, or Commanders at each Angle." Sir Thomas was using the word in its familiar Latin sense, as in Cicero's *non modo ductores nostri, sed universi etiam exercitus* (*Tusc.* I, 89).

3. *Deusan*. This obsolete word is explained as a corruption of *F. deux ans*, with supposed reference to the time which this variety of apple was said to keep. This looks like a sophisticated folk-etymology. The quotations show (1570) *deusants* (pl.), (1609) *dewzins*, (1620) *deusans*, (1635) *deuzin*, and only the last (1741) has *deux ans*. Cotgrave's French-English *Dictionarie* (1611) supplies us with a hint. The word *douce-*

ente, there defined as "a certaine thicke, ruddie, and sappie apple," is probably the original of our word, and means 'a sweet-graft,' that is, a sweet apple, obtained by grafting, from *doux*, sweet, + *ente*, a graft (see *ent*, a graft, in the *Oxford*).¹

4. *Diffund*. This is etymologized as from ME. *dyffound* < OF. *diffondre*, *diffundre*. Absolute accuracy would separate the ME. from the Mod. E., explaining the latter as from or after L. *diffundere*. The ME. would have yielded, according to the familiar phonetic process which gives us *compound*, etc., a Mod. E. **diffound*.

5. *Esmay*. Under this word the It. *smagare* is given as the etymological equivalent of OF. *esmaier*, while under *dismay* it is given as equivalent to OF. *desmaier*. It. *s-* prefix is often enough < L. *dis-* and sometimes < L. *ex-* (as in *sposizione* < L. *expositio(n)-*), but surely not in any one form of a single word. The latter is probably correct; Florio (ed. 1598) at least gives *smagare* and *dismagare* together, evidently considering them both as representing L. *dis-* (F. *des-*).

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AN UNPUBLISHED LETTER BY LONGFELLOW.

To the Editors of *Mod. Lang. Notes*.

SIRS:--Permit me to hand you the enclosed letter from Longfellow to his French translator, X. Marmier. I suppose it will not be without interest for readers of the *Modern Language Notes*, both as giving some details on Longfellow's Italian journey, and as a small manifestation of Franco-American literary relations. The original is bound on front of Longfellow's *Poetical Works*, Boston, 1871, a volume belonging to the Bibliothèque Marmier in his native town, Pontarlier.

* * * * *

With best transatlantic regards, I beg to remain,

Yours truly,

FERNAND BALDENSPERGER.

¹Since the above was written, an acquaintance has called to my attention the word *doucain* (first quotation, 1589 *duseannes*), defined by the *Oxford Dictionary* as "a sweet variety of wild apple" (< F. *doucain*, lit. 'a sweetening,' defined by Littré as a "Variété de pommier sauvage, qui sert de sujet pour la greffe," first quotation, 1694, *doucain* in Hatz.-Dam.). Were this, then, identical with *deusan*, and were the first form, *deusan(s)*, to be explained as having an excrescent *t*?

ROME, Dec. 31, 1868.

MY DEAR M. MARMIER,

We have at last reached the Eternal City, with its eternal bells, eternally ringing, and its eternal rain, eternally raining. We are at a hotel on the slope of the Quirinal; behind us the Gardens of Sallust; in front of us the panorama of the city, crowned by the dome of St. Peter's. So much for our present surroundings.

After leaving you, our first day was to Lyon; our second to Arles, the quaint, delightful old town, where we spent a day with great pleasure. Then to Nice; then to Genoa, which I found as charming as ever, and where we passed a week. Thus far no books; except here and there a volume of poems in *patois*. But at Parma, our next stopping place, walking out in the rain before breakfast, I found some beautiful Bodonis, which I bore off in triumph. At Bologna, rain again, so that the *bouquinizing* spirit was quite washed out of me. At Florence we stayed two or three weeks; right in the heart of the old mediæval town; in pleasant rooms on the Arno, close by the Ponte Vecchio. This part of the town is unmodernized. No Hausman has been there. It is all the heart of man can desire, in that direction. Here, books again! And such books! Among them the beautiful folio editions of Dante, Boccaccio, Petrarca and the rest, published at Pisa; and other smaller game.

Please say to Madame Mohl that we were at the same hotel as her friend the General and Lowee. A charming family, for whose acquaintance I have to thank her.

And during all this, Dear Mr. Marmier, we have thought much and talked much of you, and of our friendly and delightful intercourse in Paris. I know you have thought of us also, and that the enclosed photograph will not be unwelcome.

The original, and her sisters, send you their kindest regards, in which we all join, and no one more cordially and affectionately than the writer of this empty epistle.¹

HENRY W. LONGFELLOW.

¹The letter, a part of which is here quoted, was addressed to me in July, 1901, in the course of some correspondence about the writer's book on Gottfried Keller. It reached me while I was on my way from Cambridge to Berkeley, was mislaid, and has only just been found again. In presenting it now, with its enclosure, I wish to apologize to Mr. Baldensperger and to the readers of the *Modern Language Notes* for the regrettable delay occasioned in the publication of so interesting a document.

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